


Acceptance Page

Accepted by the Graduate Faculty, Indiana University, in partial fulfillment of the requirements for the degree of Master of Liberal Studies.

**ART EXPLORE:
AN INTERVENTION IN COMMUNITY PSYCHOLOGY**


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Masters
Committee


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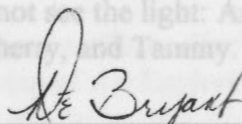

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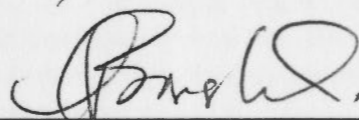
Acceptance Page

This work is dedicated to all of the wonderful people who continually provided me with support. Chuck with his unwavering faith in me and his persistence in the intervention. Art E. who kept me going through the darkest of times. Sara who is a pillar of commitment to Art Explore, to all participants in Art Explore, and the entire Social Action Project Team Members both past and present. I would be remiss not to thank my children and their father for all of their devotion and patience. To agents 67 and 99 for their youthful inspiration and unique perspective that keeps my inner child content. For the eternal belief in the silver lining theory, I must thank Richard who has kept me inspired to see that lining for myself. Lastly, to the women encumbered with insight that kept the faith for me when I could not see the light: Ansu, Dé, Deb, Kate, Kim, Linda, Lisa, Salena, Sam, Sandy (Sol), Sheri, and Tammy. Peace.

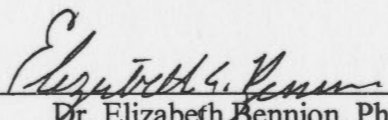


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Dedication

This work is dedicated to all of the wonderful people who continually provided me with support: Chuck with his unwavering faith in me and his persistence in the intervention: Art Explore; Terry with all of his oral history knowledge and advice; Kurt who kept me company during many a late night research rendezvous with my computer; Sara who is a pillar of commitment to Art Explore; to all participants in Art Explore; and the entire Social Action Project Team Members both past and present. I would be remiss not to thank my children and their father for all of their devotion and patience. To agents 67 and 99 for their youthful inspiration and unique perspective that keeps my inner child content. For the eternal belief in the silver lining theory, I must thank Richard who has kept me inspired to see that lining for myself. Lastly, to the women encumbered with insight that kept the faith for me when I could not see the light: Ansu, Dé, Deb, Kate, Kim, Linda, Lisa, Salena, Sam, Sandy (Sol), Sherry, and Tammy. Peace.

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Art Explore, an intervention, is an ongoing collaboration between The A4 Online Project and the University of South Africa. I would like to acknowledge the members of my committee for their contributions to my thesis. Thank you Dr. Dé Bryant for chairing the committee, and thanks to Dr. Catherine Borshuk, and Dr. Elizabeth Bennion for participating in the thesis process.

I have the greatest appreciation for the fine people of Very Special Arts in Durban, South Africa, without whom Art Explore would not have been possible.

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Abstract

Art Explore, an intervention, is an ongoing collaboration between The A4 Online Project housed at The Ningizimu School for the Severely Mentally Retarded in Durban, South Africa and the Social Action Project (SOCACT) housed in the psychology department at Indiana University South Bend. As a community psychology research project, SOCACT is a grassroots organization that functions from the bottom up; the components consist of: Poetry Jams, Homosexuality and Addictions, Youth Community Theatre. Recovery International is the replication of each component in Durban, South Africa. Art Explore is conducted through the Youth Community Theater component. The purpose of Art Explore is to assist (dis)abled youths in articulating their goals of social responsibility and to foster a sense of belonging using empowerment techniques. To empower (dis)abled children by using self-efficacy theory: in essence being concerned not with the numbers of skills the children have, but with what is believed can be done with what they have under a variety of circumstances. The methodology of data collection for Art Explore was a triangulation of multiple sources consisting of: 1) Logbooks, 2) Self-Reports (Surveys), and 3) Visual Symbols (banners). The analysis of the project will include: qualitative analysis of logs, use of coding system with discrete categories, content analysis of the images on the banners, comparison of findings from analysis to theoretical framework, and lastly the interpretations and conclusions will be based on what is confirmed and what remains unexplained.

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Art Explore—An Intervention in Community Psychology

"May I warn you against doing good to people, and trying to make others good by law? One does good, if at all, with people, not to people."

—Jane Addams

Art Explore is an intervention designed to address the issue of empowerment needs and self-esteem issues in the disenfranchised¹ communities of Durban, Republic of South Africa, and South Bend, Indiana. The Social Action Project (SOCACT) at Indiana University South Bend (IUSB), implemented the project in conjunction with a community organization that works with handicapped children, called Very Special Arts (VSA) Durban. There are populations of (dis)abled people on both sides of the ocean whose voices are not heard. The Americans with Disabilities Act (ADA) addresses some of these populations in the United States (Appendix A); however, there is no such Act in place in South Africa². For example, in the United States a person in a wheelchair can roll down one side of the curb and know that they will be able to roll up the other side. In South Africa when a person in a wheelchair rolls down one side of the curb, they may face a large curb with no ramp on the other side. The same is true for buildings; in the

¹ Defined: historically from Apartheid, by color, by lack of educational opportunity, by the lack of healthcare—resulting in lifelong infirmities.

² About 3.5 million South Africans were physically disabled in the mid-1990s. The government's approach is to encourage independent, although sometimes assisted, living for them. Assistance is sometimes available through outpatient rehabilitation centers, counseling services, workshops, and sheltered employment centers. Families and church groups are still important in assisting the handicapped, especially the mentally and psychologically impaired, although government-funded services are available for the blind and the deaf. Social welfare services in the 1990s include care for the disabled and the aged, alcohol and drug-rehabilitation programs, previous offenders' programs, and child care services. At least 1,742 private welfare organizations and numerous government agencies administer these programs. The National Welfare Act (No. 100) of 1978 established a coordinating council, the South African Welfare Council, to help manage these diverse programs. Amendments to the act in 1987 signaled the government's growing awareness of the need to narrow differences in social welfare among racial groups. In the early 1990s, the government spent about R1 billion per year on welfare programs, excluding old-age pensions. About one-half of that amount was spent on whites. Government spending under the RDP in the mid-1990s was geared toward improving social services for other racial groups (Donaldson, 1993).

United States, a person in wheelchair who rolls into a building (unless it has some historical designation or has been 'grandfathered' against physical changes) can usually navigate himself or herself inside of the building. In South Africa, while there may be a handicapped accessible entrance, but there may be only stairs inside. The scope of this paper is to tackle the questions of empowering techniques in two ways: theory and application. There are many political, ethical, and practical considerations to examine in any intervention and when these issues surface in this paper, they will be noted and briefly explained.

This paper will explicate a bi-continental non-experimental social action research project (SOCACT) using a community intervention named Art Explore; in doing so the author will define the project components, including the methodologies employed and the proposed replication. Considering the fact that South Africa is an emerging democracy and the United States an historical democracy it is imperative to understand the conflicting levels of social development regarding the issue of empowerment. The empowerment tradition in the West will be historically explored to springboard³ a connection to Bandura's (1997) self-efficacy theory in combination with a concentric integrative conceptual model delineated by Prilleltensky (1994). Bandura (1997) has extensively researched the premise of self-efficacy through empowerment techniques and the combination of many theories for the purpose of social application to the various spheres of human activity.

Prilleltensky's (1994) model describes the constitutive fundamentals of community empowerment and serves as a foundation for its direction in psychology.

³ Defined as: A beginning point or activity, especially one that provides a good or fast start.

Conversely, brief examination will be made of theorists with opposing views of empowerment. Additionally, the author will offer the purpose, plan, and effectiveness of a community psychology intervention for Art Explore. With these underpinnings, the outcome, potential outreach, the links forged, and the educational benefits will be enumerated.

Project Description

SOCACT is a grassroots organization (Figure 1) that functions from the bottom up. The components consist of: Poetry Jams, Homosexuality and Addictions, and Youth Community Theatre. Recovery International is the replication of each South Bend, Indiana component in Durban, South Africa. These individual research projects were developed to provide empirical testing grounds for empowerment models using theories of efficacy and resource mobilization within the scope of non-experimental research methods. SOCACT's research component uses a triangulation of multiple data sources consisting of: 1) Intervention Team Logbooks (see appendix B); 2) Written Self-Reports (see appendix C); and 3) Visual Symbols—consisting of photographs, videotapes, and the banners (see appendix D). I collected all types of data in South Africa.

The mission of SOCACT is threefold: 1) to work with diverse people and help them build on their own strengths; 2) to educate for competence by teaching them the skills they need to solve the problems of daily life they face; and 3) to conduct social science research so this knowledge can be used to change university curricula, social policy, and public perceptions (Social Action Project, 2002). It is with this mission in mind that Art Explore 2001 Durban, South Africa, developed as a service-learning project, was conducted through the Recovery International project and Art Explore 2002

South Bend, Indiana, will be conducted through the Youth Community Theatre component. Art Explore 2002, held in South Bend, Indiana, will be a replication of Art Explore 2001 Durban, South Africa to test the viability of empowerment models.

Historical Context

It is important to note that: "Every form of consciousness bears the distinctive imprint of the context and era in which it evolved and the unique configuration of cultural influences that commanded attention during its period of incubation" (Simon, 1994, p. 59). The concept of empowerment has been used in social work practice in the United States since the 1890's drawing its inspiration from the intellectual and political foundations brought forth by the Protestant Revolutions of the sixteenth and seventeenth centuries.

In response to growth, change, and conflict in the early United States, architects of social sciences saw themselves as part of the framework that would protect the new country from the influences of the Old World. A multitude of organizations formed to comprise this framework: the American Social Science Association in 1865, the National Prison Association in 1870, the American Public Health Association in 1872, the National Conference of Charities and Corrections in 1879, the American Historical Association in 1884, the American Economic Association in 1885, the National Statistical Association in 1888, and the American Academy of Political and Social Science in 1889 (Trattner, 1989).

In 1897, noted African American scholar and political leader W.E. B. DuBois started researching the plight of the American "Negro" (sic) in Philadelphia, that led to the founding of the Niagara Movement in 1905, out of which came the organization now

known as the National Association for the Advancement of Colored People (NAACP). Through this study, DuBois conceived of and publicized the concept of “dual consciousness,” that is the idea that in a complex society (i.e. the United States), multiple subcultures of peoples sustain concurrent identification with the culture as whole and a separate identity that distinctively reflects their personal traditions and histories. His prescient understanding of the dichotomous African American living condition provided an original insight that has subsequently led to building empowerment movements. This insight prepared social scientists for the complexities and difficulties inherent when individuals sustain dual identities that sometimes coalesce and at other times collide (DuBois, 1899 & DuBois, 1903). The information stated here is to provide a framework for understanding of the term I have coined as the ‘multiple layers of dual consciousness’ (e.g.: race, gender, culture, (dis)ability, and socioeconomic factors) demonstrated by the participants in Art Explore.

Apartheid in South Africa reigned for decades; people of color and people with (dis)abilities suffered mercilessly and continue to suffer today. Many black South African people refused to learn English and Afrikaans, as these were the languages of the oppressors, now these people are attempting to find employment, and it is a disadvantage for them to not know these languages. Many have never attended school—as none were available. Many received inadequate medical care causing them lifelong infirmities. Many were cast off as the neither the government nor the society had a “place” for them (Manganyi, 1991).

To discern the use of empowerment practices in clinical or community psychology in South African social interaction, it is vital to note that the collapse of the

South African Psychological Association (SAPA) in the early 1960's that was due to the aversive form of racial discrimination practiced within the organization during apartheid. Subsequently, two distinctly similar groups with regards to function, and dissimilar with regards to race were formed. Therefore, there were duplicate institutions within the realm of the psychological profession allowing for the continued propagation of racial oppression (Manganyi, 1991).

Components and Methods

Albert Bandura (1997) explored "the exercise of human agency through people's beliefs in their capabilities to produce desired effects by their actions" (p. vii) and "documented the many ways in which efficacy beliefs operate in concert with other sociocognitive determinants in governing human adaptation and change" (p. vii). In essence, people are the producers and the products of the society they inhabit. Bandura explicated via theories (attribution, equilibration, expectancy-value, goal, incentive, reasoned action, and social cognitive), the operative rationale of self-efficacy through individual empowerment in society as a whole. With the many diverse applications of the self-efficacy theory, Bandura drew from a multidisciplinary deck of examples and explanations. The interdisciplinary definition of empowerment used for Art Explore 2001 Durban, South Africa, is to plant the "seed" of personal valuation in beadwork and paint while encouraging individuality, affirming ability, confirming personal strengths, validating creativity, and publicly honoring both the artist and the artwork.

For this paper, intervention, interpretation, and analysis will be explained using the expectancy-value theory, the theory of reasoned action with the theory of planned behavior, and the self-efficacy theory combined with community psychology; in addition,

connection will be made to the concentric model of empowerment developed by Prilleltensky.

Expectancy-Value Theory

In its basic version, the expectancy-value theory (Feather, 1982; Mitchell, 1974; Rotter, 1982; Schwab, Olian-Gottlieb, & Heneman, 1979) predicts that the more a person's expectancy is elevated to the point that certain behavior can secure specific outcomes and the more highly those outcomes are valued, the greater the motivation to perform the activity. In other words, what effort a person will exert in a given situation depends on the level of expectation from the activity itself or the other participants of the activity, and the value placed on the activity; the greater the expectancy and the greater the value—the greater the performance (Bandura, 1997).

For example, some of the participants in Art Explore came to the program with the knowledge that they would have an opportunity to create artwork for public display, others came from group homes with the expectation of socializing with others from different group homes, and some came without any preconceived ideas about what was to take place.

Theory of Reasoned Action

In the theory of reasoned action (Ajzen & Fishbein, 1980), perceived behavioral control is defined and calculated in terms of perceived ease or difficulty of performing a designated behavior. Alleged difficulty is a relational concept concerning perceptible capability to fulfill apparent task obligations (Bandura, 1997). In other words, this theory is on one hand analogous to "The Little Train That Could," in essence if you think

you can, you can, and if you can, you will. On the other hand, the reverse is also true: if you think you can't, then you can't, so you don't (Ajzen & Fishbein, 1980).

In the theory of reasoned action, the intention of an individual can accurately predict the behavior in three conditions. First, the intention and behavior measures must correspond in specificity of action, target, context, and time frame. Second, intention and behavior do not change in the interval between assessment of intention and assessment of behavior. Finally, the behavior in question is under the individual's volitional control, i.e., he/she can decide at will to perform or not perform the behavior (Ajzen & Fishbein 1980).

For example, some participants may have the desire to create art for self-expression, however, if an adult aide instructed them on what to make and where to place it on the banner, they would be in a controlling environment. This controlling environment with its overriding cultural implications would cause the younger participants to do what they were told rather than do what they felt like doing. Therefore, just because they wanted to create and had the ability to create, they could not do so because it would be a violation of social norms.

Self-Efficacy and Community Psychology

Self-efficacy theory is multifaceted with its underpinnings steeped in the knowledge of the diversity of human capabilities. Self-efficacy is the personal organization of cognitive, social, emotional, and behavioral sub-skills that are successfully orchestrated to serve immeasurable purposes in daily life (Bandura, 1997). To combine this theory with community psychology is to: 1) use scientific research methods to design, implement, validate, and generate findings to refine existing theories;

2) use empowerment techniques: build on existing strengths and abilities; educate so that new strengths can be developed; build self-sustaining communities; and utilize service projects to nurture community-university partnerships; and 3) promote social change through intervention by promoting civic responsibility and participation in the social debate (Social Action Project, 2002).

Prilleltensky's Model of Empowerment

In his 1994 article entitled "Empowerment in Mainstream Psychology: Legitimacy, Obstacles, and Possibilities", Prilleltensky articulated his unique model in four parts all centered on a diagram called: "A descriptive and prescriptive model of empowerment" (Figure 2). The two-fold purpose of the model is: (a) delineating the versatile nature of the concept of empowerment thereby increasing the understanding of the concept of empowerment, and (b) providing a structure for the progression of research and action in this area.

The model is concentrically designed with three sections that are each divided into three sections with empowerment as its center (Figure 2). Three principal values of empowerment are disseminated throughout the article: self-determination, distributive justice, and collaborative and democratic participation—each of these values has a "respectable tradition in moral philosophy" (Prilleltensky, 1994).

Self-determination is the acknowledgment of individuals that they need changes in their lives. Distributive justice is the reasonable and impartial allocation of resources and burdens in society, when applied at the micro-social level it is when people and small groups negotiate the fair distribution of resources. Collaborative and democratic participation is the inclusion of persons, affected by social and individual interventions,

in the decision making process. Prilleltensky demonstrates how these values have provided an underpinning for the concept of empowerment.

First, there are three main elements to the empowerment model: values, processes, and agents/stakeholders. These three elements comprise the outer circle—they are the main components at the most abstract level. Second, there are ethical principles involved in and concerned with the psychological realm of empowerment practices. These are the questions comprising the middle circle asked of the outer circle. It is imperative for an interventionist to ask the question: “Will this help or hurt the situation.” Oftentimes what an outsider perceives is needed is not really the need at all. Third, there has long been a dispute over the validity/credibility of social action practitioners thereby increasing the obstacles to an effective intervention. There is a lack of power sharing between professionals and their clients. Lastly, the possibilities of legitimizing the concept of empowerment into mainstream psychology are stated.

Prilleltensky advances his model by explicating the underlying moral principles that provide the framework for action, research, and intervention. He further states clearly that psychologists need to be more politically aware with regards to the climate of work and implementation in their pursuit of creative intervention.

To begin to view Art Explore with the Prilleltensky lens, several issues must be raised and questions engaged. They are: 1) who will benefit from Art Explore—and for whom will Art Explore benefit, and 2) what is to be learned about self-efficacy theory in practice by the observation of (dis)abled persons producing artwork.

Recovery International

Using the above theories as a framework, Art Explore, the intervention, will be delineated and the intervention process—both positive and negative will be evidenced. Through this process, synchronization of theory with intervention will be investigated, explained, and contemplated. Essentially the intervention and theory will be integrally presented in the following pages. To elucidate Art Explore as conducted through Recovery International it is necessary to provide the entire art camp experiences in the form of a case study.

To set the stage it is necessary to identify the actors and their functions: Charles (Chuck) Stoner, BA (Bachelor of Arts in Psychology), is a SOCACT Team Leader in charge of the Addictions and Homosexuality component, currently an addictions case manager at the Center for the Homeless in South Bend. He has experience working with children and has led a team in Benton Harbor through the Youth Community Theater component. Chuck was a co-leader for Art Explore 2001 Durban, South Africa and will be participating in Art Explore 2002. I, Sherrie Wiegel, BLS (Bachelor of Liberal Studies—Major in Behavioral Sciences and Minor in Gender and Ethnicity), was the other co-leader bringing a plethora of experiences garnered from a liberal studies background, two-years with SOCACT, and from being a Girl Scout Leader, a Cub Scout Leader, a room mother, and a substitute elementary schoolteacher.

Ms. Sam Moodley is the director of VSA-Durban and was the host of the SOCACT International Team during their stay in Durban. Moodley is a teacher at a school for the handicapped and her work with VSA is a volunteer position. Her primary focus for the past six years has been: *Consciousness: Development and Awareness*

Through the Arts, this is the explanatory title used in workshops and programs. The additional South African actors will be introduced and roles explained, as they appeared in the intervention process.

The consideration of theories was made prior to, during, and upon completion of the intervention. Prior to the intervention, the team explored the realm of psychological interaction experienced in South Africa and came to the understanding that the intervention must be done with a practical psychology concerned with the everyday problems of the majority rather than the apartheid modeled life of the dominant classes (Manganyi, 1991). To accommodate this the team planned to work the intervention around self-efficacy theories (Bandura, 1997). These theories are evidenced and noted as they appear in each of the following sections. During the intervention, as demonstrated in the following sections, the theory of reasoned action (Ajzen & Fishbein, 1980), and the expectancy-value theory (Feather, 1982; Mitchell, 1974; Rotter, 1982; Schwab, Olian-Gottlieb, & Heneman, 1979) are prominent in the interaction between the team and the participants.

Upon completion, using the grounded theory⁴ framework, the team found that this intervention had aspects in line with Prilleltensky (1994) and the concentric model of empowerment he designed. Therefore, as the sections unfold the designations from the Prilleltensky model will be explicated.

⁴ The elements of grounded theory include: 1) simultaneous data collection and analysis phases of research; 2) creation of analytic codes and categories developed from data, not from preconceived hypotheses; 3) the development of middle-range theories to explain behavior and processes; 4) memo-making or the writing of analytical notes throughout the data collection; 5) theoretical sampling, that is, theory construction sampling not for representativeness of a population, to check and refine emerging conceptual categories; and 6) delay of the literature review (Charmaz, 1995).

'The day concluded with the logging of activities for the triangular data collection used in SOCACT research.' The previous sentence concludes the writing for each day for a specific reason, for the logs are the permanent record of daily events that are crucial to the survival of non-experimental methods of research; the author further asserts that meticulous record-keeping is paramount to the survival of action research and any psychological discipline that involves human participants inhabiting daily lives.

We have over fifty photos of daily activity and an hour of videotape. There are many naysayers to non-experimental methodologies, for they all have in question the process of documentation (Chow, 1992; Popper, 1968; Turner, 1968). Documentation is critical to replication for the purpose of comparison and tests of validity. This point is *a priori*⁵ in the Social Action Project (SOCACT): if something, anything, is **not** on a log—it cannot be used in writing the documentation profile. In other words, even if something important or irrelevant happened and you have total and complete recall of the event down to last miniscule detail—unless it is in the daily log—it cannot be used as fact (Social Action Project, 2002). The importance of the daily logging is to protect external validity for the research.

Art Explore 2001 Durban, South Africa

Art Explore was a five-day empowerment excursion into the lives of many of the handicapped children from the Durban, South Africa area. There were children⁶ who

⁵ Defined as: knowledge that can be had without experience, or made beforehand; i.e.: part of the groundwork laid by Dr. Bryant when the Social Action Project was created almost twenty years ago.

⁶ It is important to note the well-known condition under which these children were born: apartheid. This discriminatory act of legally sanctioned separateness by color was practiced in South Africa from 1948 until 1994. Nelson Mandela, former South African President from 1994 to 1998, spent 27 years in prison for his belief in of equality for all regardless of race. By contrast, to South African prison, it is crucial to note that hundreds of Americans, many more black than white, died in the process of trying to rectify the injustices (civil and social) perpetrated upon them by other Americans. It is also crucial to note

were deaf, children in leg braces, children on crutches, children in wheelchairs, children who were mentally challenged, and one apparently exceptionally bright child with no obvious handicap. Some children were brought in from surrounding area institutions—with their caregivers, some children had no formal education, and most came from extremely impoverished homes.

In tallying the layers of consciousness imbued by this group the list would read as follows: race, poverty, education, (dis)ability, language, and historical barriers. Taking WEB DuBois' dual consciousness one-step further this is the exemplification of the 'multiple layers of dual consciousness' that the participants were engulfed in.

The focus of the art camp was centered on making banners with the purpose of identifying and strengthening individual efficacy. One goal for Art Explore was to give a voice to the voiceless; South Africa does not have a disability act like the Americans with Disabilities Act (ADA), therefore the (dis)abled demonstrated a need for individual empowerment. With the guidance and assistance of the SOCACT Intervention Team and the VSA adult helpers the participants strung beads using mattress needles, collected and painted leaves, sorted seashells, and drew the designs for the banners. Then they glued the items on the banners and painted (often freehand) the design to life. The children demonstrated through the banner that having a handicap does not automatically mean a person is a handicap to society. The banners were then put on display in the Durban area: one banner was displayed at the Third World Conference on Racism and Xenophobia,

that even though the iron hand of apartheid has been lifted, the prejudiced fingers are still poking in every faction of existence in South Africa.

By comparison, in the United States, even though legally sanctioned segregation has been long abolished, and equal civil rights have been constitutionally protected for over three decades, in 1998 a Texas man named Jim Byrd was dragged behind a pickup truck until he was decapitated—just because he was black. This gives evidence to the fact that legally righting a wrong committed in and by society does not mean that it is gone from society.

and one was taken to Istanbul with the VSA dance troupe in August; with permanent housing in the Durban Documentation and Cultural Center.

Day One

Day one began with introductions. The participants signed in and were photographed for documentation purposes. They counted off by three's and were placed into three groups. Each group was then given several boxes that consisted of beads and buttons to be used to thread on heavy-duty string working with mattress needles. They were given the instruction to "feel" their way through the boxes to identify their feelings. This was done so that the participants' abilities could be observed without them knowing it. The children behaved timidly and were very watchful of the intervention team. Visible facial apprehension—wide eyed and hesitancy, crouching over the material giving an occasional glance to each other, whispering at times while monitoring the movements and actions of the intervention team. Since the children were born under apartheid, it is this author's belief that the children were unaccustomed to being with people of a race different from their own.

In Prilleltensky's (1994) model (Figure 2), the groups would be identified as the stakeholders and the intervention team would be identified as the agents. This identification answers the questions of who (the team) and for whom (the participants in groups) and delves further into the inner circle and defines both individuals (the team) and communities (the participants in the groups) ending in the center with the focus of empowerment.

Though the participants may not have used the term empowerment *per se*, it is thought that they held the idea. Empowerment was a hypothesized motivation for

everyone involved in the intervention. Not only were the participants to gain a measure of empowerment, the intervention team was to gain as well. The measure of empowerment gained by the participants is documented in the survey responses and demonstrated with the following comments: "I learnt how to communicate through art", and "allowed to do everything on own", and "I learn to work like a team", and from one deaf teenaged girl: "I learn to work in groups and communicate with other people who don't speak the way as I do", and from an adult VSA helper: "Expressing my personality and career through our piece," and "we would like to continue this program in the schools we work at. This was really an experience for the children and myself". The most obvious empowerment gain for the intervention team was the successful completion of the banners despite the disadvantages of not having any previous banner experience, our key South African contact (with banner experience) down with the influenza, and working under less than desirable conditions.

It was difficult to observe each participant (stakeholder) and some adult aides (agent/stakeholder) got quite visibly upset (teary eyed, raised voices, and muted glances). Two of the aides, Zodwa and Thembi, spoke strictly in IsiZulu (to each other and to the participants on the orange banner), and were obviously not pleased with the methodologies employed. This displeasure is noted in the daily logbooks and demonstrated by facial expression and body language in photographs. Both women, proficient in English (as they spoke fluently to the intervention team), worked as art teachers for the handicapped in an outlying community. The behaviors of Zodwa and Thembi both proved to be problematic, Zodwa was more demonstrative and Thembi acted as a follower. Several of the children, with no formal education, worked diligently

on the beadwork. This diligence was evidenced as the children kept working even as the mini commotions took place. In other words, they were not distracted by the proceedings. Princess, a girl of 14 who is in a wheelchair, was one of them. Many expressed the fact that the banners would be placed on public display was a motivational factor for them to do their best. This exemplifies the expectancy-value theory as the expected reward (value in public display) enhanced the motivation. After taking a consensus of the group, Sam Moodley, our VSA contact, took us to buy the broadcloth needed for the banners; we purchased four pieces: red, green, white, and orange. The day concluded with the logging of activities for the triangular data collection used in SOCACT research.

This leads to Prilleltensky's model (Figure 2) under the heading of values. Starting at the label 'values' and working in toward 'empowerment' the three principal moral values that comprise the designation 'values' are witnessed here: self-determination on the part of the participants—despite obvious handicaps the beads and buttons were strung without reservation (despite the fact that this was a new and somewhat difficult task for many it was done with enthusiasm and absent of complaints) and; distributive justice, on a small scale, is evidenced as all had access to available resources and all were treated equally; lastly, collaborative and democratic participation was made relevant by allowing the participants to be active in the decision making process (colors and purchase of fabric) and the intentional individual attention between team members and participants.

Day Two

Day two began with a building change—we moved into a building without handicapped accessibility—which would prove to make the rest of the week more difficult. Getting the children in and out of the building for restroom use and breaks was particularly difficult. It also created a dependency on Chuck for the lifting in and out of the children—some who were of adult size. The children were smiling and conversational, many expressed that they were very glad to see us and we had three new students, who were photographed and logged in. There were more participants on each subsequent day, and when asked how they knew about Art Explore the response was that a participant told them and asked them to join in.

On the Prilleltensky model (Figure 2) under the heading of processes answers to the questions: when, where, and how, are obtained; also the identity of ‘necessary and sufficient conditions’ is made. The when⁷ was predetermined by research, the where was the general location of Durban and the shift to accommodations that were not handicapped accessible was certainly a drawback, the how was the advancement of each individual throughout the intervention. To say that the room change impacted the intervention would be an overstatement as the participants with mobility challenges were accustomed to the lack of accommodations for the handicapped. However, to say that the condition of the set-up fit the requirement of ‘necessary and sufficient,’ it could be stated as just barely. We were a group that consisted of noticeably (dis)abled participants and the room we were given to work in was considerably smaller, had no restroom facilities, no running water, and had only stairs in which to enter and exit.

⁷ Arrangements of days and times were made prior to our arrival.

The children broke into groups while the adult aides and I set up the paint bottles. The dynamics of each group had changed: the children in wheelchairs all gathered around the orange banner, the deaf children all gathered around the red banner, the white banner found itself surrounded by the children with obvious handicaps (crutches, leg braces, burn scars), and the green banner had become the “overflow” group—children floated over and put their mark and then returned to their original group. This change in groups is reflected in the photographs as well as in the videotape.

This change in the groups suggests that each was more comfortable with someone similar to himself or herself (Hornstein, 1978). This is again in line with Prilleltensky’s model (Figure 2) as demonstration of collaboration and democratic participation. The more or less efficacious a person deems themselves to be has a direct relation to the way they perceive themselves able or not to accomplish the proscribed task. The participants who imbued their art to the green banner initially were those who came to the art camp with a perceived higher degree of efficacy. This can be observed on the countenance of the participants from the documentation photographs from day one. The participants who looked directly into the camera and smiled were more assertive in their groups (i.e.: assisted others by mixing two colors of paint to get a different and wanted color, suggested painting shells, demonstrated how to glue, gave valuable input to the banner design, etc.) and were more interactive (i.e.: asked questions—both banner related and personal, made jokes, gave hugs, etc.) with the intervention team.

The children were told to put “who they are and what they feel” into the art design of the banners. This phrase of inclusion was used as part of the underlying message of empowerment. It was continually emphasized that the banner was to be the public voice

of the participants. Three of the groups enjoyed creative freedom, while one group, the orange group, was under the control of Zodwa and Thembi. The control placed on the orange group was so tightly reined that the friction between the adult helpers and the team leader in charge of the project was blatantly obvious throughout the day. Zodwa and Thembi were coercing the three children (all in wheelchairs⁸) to place painted leaf prints on the orange banner—this was done by instructing them in IsiZulu and ignoring the instructions to allow creative freedom. Princess had a blank look on her face and was working in a robotic manner while the two boys, Matthew and Siphine were visibly unhappy. This information is taken from the observational data collected and contained in the daily logbooks of Charles Stoner and myself. The other groups worked very well with a minimum of supervising or intervention.

The orange group was experiencing what Ajzen & Fishbein, (1980) and Fazio & Roskos-Ewoldsen (1994) have termed: *situational constraints*. In sum, this means that due to the relationship between attitudes and behavior, sometimes people cannot express themselves because to do so would violate the social norms of the given situation. Princess, Matthew, and Siphine were being restrained from creativity by Thembi and Zodwa due to the fact that in the Zulu culture much respect is given to the older generations (Berglund, 1989) and to disrespect them by doing what the intervention team directed would be a direct violation of the social norms.

⁸ I am stating the fact that they were in wheelchairs for several reasons, first: the orange banner was placed on a table (for ease in working from a wheelchair) in the corner of a room that was of barely adequate size that allowed for little movement for the participants—therefore they could not freely move about the banner—which meant they would need added assistance; second: when the participants numbered off on day one the three who were in wheelchairs were sitting together at the end of the room—they could not have been all the same number that would have resulted in them all being in the same group.

Day 7 All of the adult aides listed below used the tactic I have termed ‘control by non-controlling methods’ that is simply to say they led by example. Verushka, one adult aide, who is also a dance therapy teacher, was consistently working on some aspect of the banner and obtained cooperation from the red group by letting them have creative/intellectual freedom—control by non-controlling methods, also the red banner group was comprised of mostly deaf participants. Shakla, an adult aide on the green banner, who is also a dance instructor, used a similar method of control by non-controlling methods—allowing creative freedom. She would string beads and mix paint to develop a certain color—gently talking to the group as she worked. Joyce, an adult aide on the white banner, who is also a teacher’s aide, used the same approach. While the participants worked on their respective banners, these three adult aides worked (painting, stringing beads, drawing, looking for specific materials they wanted to use) simultaneously on the banner with the group thereby demonstrating physical examples and listening to the ideas offered by the participants and encouraging them on *in their own directions* (Stoner, 2001a).

These three adult aids would serve a dual role in the category of ‘agents/stakeholders’ on the Prilleltensky model (Figure 2) as their participation was exemplified in both categories. Also, while working with the participants these adult aides demonstrated higher degrees of efficacy than did the other two adult aides. They did not appear to be threatened by the presence of the intervention team for they had worked remarkably in concert with them as opposed to the continuous conflict with the aides on the orange banner. The day concluded with the logging of activities for the triangular data collection used in SOCACT research.

Day Three

Day three was the start of the gluing of the beadwork to the banner. Three groups were content and very productive while one group (orange group) was obviously miserable. This statement is evidenced by the 7-11-2001-logbook entry of Charles Stoner who states: "...the orange group (controlled group) showed minimal motivation or enthusiasm and were sullen in their facial expressions" (Stoner, 2001a). I had to go outside and have a mental countdown—it was exasperating that this grown woman would not let these children have creative/intellectual freedom (see page 16). As I have seen in community research, it is not always the targeted group that needs the intervention.

I attempted to intervene with Zodwa and that attempt was thwarted. She put her head down on the table and pouted (Stoner, 2001a; Wiegel, 2001a). Sam once again explained to Zodwa that this project was NOT hers and that it belonged to the children. This intervention was short lived—by the afternoon the children were back to being robotic. To paint a verbal picture of this: an expressionless Princess was staring into space while picking up a bead and dipping it in glue and placing it on the banner—she did this repeatedly with no change in facial expression, while Matthew and Siphine sat hunched over a relatively small (3 to 4 inch square) space on the banner and were drawing/writing very small—covering the work closely with the other hand—literally avoiding anyone who wants to look at it or give him any praise for it. This data is found in all forms collected: film, video, logbooks, and the banner itself.

What was needed was an intervention within the intervention—Zodwa clearly had issues as demonstrated not only by her own physical behaviors but also by her need to

exercise control of the orange group. There is no documentation available to state the reasons why Zodwa wanted the banner created a certain way.

To the intervention team this behavior posed several issues: 1) a need for an effective immediate intervention, 2) a way to circumvent the Zulu culture in order to allow the 'children' to "disrespect" the 'adults', 3) a way to distract Zodwa and Thembi to such a degree that they would ease their control over the orange group, and 4) an acceptance on behalf of the intervention team that, according to what was learned by the pre-trip research, the South African peoples' acceptance of the intervention would be difficult.

The Zulu culture is curvaceous and circular with focus on the human being, as an entirety not merely fragments of body, soul, and thought. This is diametrically opposed to the Western lineation of selfhood (Manganyi, 1991). When encountering a paradigm shift or shift in thought processes, it is critical to follow suit with the appropriate action in relation to the perpetrator of the shift; in this case, the intervention team consulted with and followed the example of our host, Sam.

Sam commented to the children on the orange banner that it was "a beautiful piece" and Matthew, a young man of 18 confined to a wheelchair who has no formal education, told the group in IsiZulu that she was lying. Sam became indignant and then told them that she spoke IsiZulu and that she was NOT lying. She then said she wanted to know why he thought that and received no response. She proceeded to ask where the negative attitude was coming from—all to no verbal avail.

After Sam moved away from the table, Matthew took out a pencil and wrote (in English) in a very small bubble: "The mind is everything—I think therefore I am!"

When I asked him if he knew of the 17th Century philosopher Rene Descartes, he replied that he did not. This left me in awe; I did not know how he could otherwise know this. Matthew's behavior is an explicit example of self-determination as evidenced on Prilleltensky's model of empowerment (Figure 2).

The participants left for the day and Di Miller, Art Director for the Documentation and Cultural Center, working directly with the Minister of Arts and Culture, came in to view the work. Sam had suggested that I invite her to examine the work in progress and to offer any suggestions for the securing of stability for the banners. This was knowledge contained by Robin and the team wanted a professional opinion. She was very positive and direct in her observations: with regards to the banners we took her advice to "excessively glue" the unsecured beads and buttons to enhance security; with regards to the orange group issues, she reiterated what the team uncovered in their pre-trip research: the Zulu culture is circular and curvaceous. In examining the behavior of the orange group and comparing it with the cultural knowledge obtained—both pre-trip and from Di Miller—it can be interpreted as the participants were reluctant to go against the social norms—Zodwa and Thembi were the 'adult teachers' and the 'younger participants' were obliged to obey them⁹. It is with the respective actions of the participants on the orange banner (see pp. 15-17) that I define their actions as controlling (adults) and robotic (younger participants). With that in mind, Di Miller, Sam, and I devised an intervention plan for the orange group for the following morning: I was to distract Zodwa and Thembi; thereby allowing the participants in the orange group some creative and intellectual freedom. This was to be my most important challenge to date.

⁹ Princess, aged 14, wheelchair bound with no formal education, stated, "...she did not want to be bad with her teachers." Another noteworthy fact: Princess consistently addressed me as 'ma'am' and Chuck as 'Mr. Chuck' even when told to call us by our first names (Wiegel, 2001b).

Chein, Cook, and Harding (1948) explained some of the difficulties encountered in doing action research. Not only must the social scientist face the actual “scientific” or pure aspect of research they must also face the “applied” daily life aspects of the research participants. It is common knowledge to assert that daily life is a changing entity and once the day is gone, it cannot be replaced. With regards to the function/role of the action researcher, the authors explain that the researcher need not only make discoveries but he must also see to it that they are applied appropriately. In conversation with Di and Sam, an acceptable intervention for the intervention was discovered, for it was only by gaining direct insight into the daily culture, that the team was able to devise an appropriate implementation solution. That solution included circuitous¹⁰ confabulations to penetrate the cultural tradition in an attempt to get to the inner self of Zodwa and Thembi. The day concluded with the logging of activities for the triangular data collection used in SOCACT research.

Day Four

On the ride in to the Documentation and Cultural Center for day four, we (Sam, Chuck, and I) discussed my strategy for distracting Zodwa and Thembi. It was agreed that by captivating Di Miller’s advice on penetrating the circular cultural mores, I would “overload them” with a complete run-down of SOCACT (all components) and the overall principals of community psychology. Zodwa and Thembi arrived late and were very indignant about me “running their group!” I launched into an explanation of SOCACT complete with handouts of our Poetry Jams and managed to keep them distracted. I then delved into rhetoric on the importance of individual freedom of

¹⁰ Defined as: having or taking a long and winding course or procedure; roundabout; indirect; e.g.: to distract them with no other purpose but to get them to leave the participants to their own creativity.

expression and the fact that change can only occur one person at a time, which leads the conversation back to the foundation of SOCACT.

While I am “lecturing,” engaging, and educating these women, the children of the orange group continue working on the banner in the way I had suggested to them earlier. They are covering the leaf prints with ideas of their own and they are smiling. The leaf prints became smiley faces, some were decorated with multi-colored beads in abstract designs, and others were painted over with sayings like ‘knowledge is power.’ The other three groups were satisfactorily working independently to finish their respective banners.

Through all of the confabulation (two plus hours) the tensions melted away and a mutual respect appeared. It was clear to the entire populace of the intervention that something had clicked, something had worked, and the intervention took a vibrant turn for the better. A section in the logbook of Charles Stoner best evidences this:

[a]dult aides are late, when they do arrive, they are indignant over Sherrie’s take over and attempt to allow freedom, tempers rise and are diffused as Sherrie uses flattery and intense discussion of SOCACT, this tactic works well and the children create new designs over the existing ones they were forced to create, 2 of the children in this group are afraid to attempt any changes, with encouragement from us, Sam and other participants, what results can only be described as open revolt, many of the original designs are no longer identifiable as their original image. The changes in the controlled group are tremendous, revolt is truly the right word to use, motivation, enthusiasm, and obvious facial expressions show measurable improvement (Stoner, 2001a).

The day concluded with the logging of activities for the triangular data collection used in SOCACT research.

Final Day

Day five began with the groups putting the finishing touches on their banners. We had prepared a party with certificates of completion for the participants and sweets to eat. Zodwa and Thembi presented Chuck and me with gifts for doing our work with the children and VSA. As a part of SOCACT research, the participants completed a one-page survey. This was quite time consuming, as most participants needed assistance in completing them. The survey was to evaluate the intervention team's performance and to obtain personal and individual reaction information regarding the quality of Art Explore. Lastly, the press arrived and documented the event for the weekly paper (Figure 3) as numerous people came in to praise the work that the children had accomplished.

From the photographs taken by Chuck and myself, clearly the facial expressions of the children were that of surprise; the look of surprise occurred at the time they were receiving public validation for the banners they had created. The surprise expressed by the children calls in to question whether or not they understood what had been explained to them for motivational purposes to advance their participation. The foundation for this is in the expectancy-value theory. Based on the individual's value placed on the activity and the value placed on the other participants in the activity, in the expectancy-value theory, it can be stated: the greater the expectancy and the greater the value—the greater the performance (Bandura, 1997).

The intervention Art Explore was completed as the banners were then taken to the gallery and hung. The day concluded with the logging of activities for the triangular data collection used in SOCACT research.

Conclusions

Purpose

Using empowerment techniques, the stance of Art Explore is to assist (dis)abled youths in articulating their goals of community responsibility and to foster a sense of belonging in a society that often does not acknowledge the (dis)abled. To empower disabled children by using self-efficacy theory: in essence being concerned not with the numbers of skills the children have, but with what they believe can be done with what they have under a variety of circumstances. By conducting Art Explore 2001, and the replication in 2002 in South Bend, qualitative research data on empowerment techniques will be made available publicly and will hopefully be inspirational to the field of community psychology.

The Art Explore 2001 intervention did not typify Prilleltensky's definition of empowerment. His definition states that empowerment at the individual level is a person's self-determination to choose what goals to track and the persistence to pursue them with vigor and without disproportionate aggravation (1994). Many of the daily interactions and involvements that occurred during Art Explore can be connected, using grounded theory, to some of the components of Prilleltensky's model though the intervention as a whole fails to pass muster with regards to its efficaciousness using all facets of his model. Further discussion of this is in the *Effectiveness* section below.

The intervention incident with the adult aides working on the orange banner demonstrates of the theory of reasoned action for the outcome obtained; it was noted that both the intervention team and the adult aides placed emphasis on issues irrelevant to the production of the banners. All of the participants were 'out of their element' (i.e.; Zodwa and Thembi were used to the role of art teacher—not adult helper, and the intervention team¹¹ had not previously worked out of the United States) therefore, the perceived difficulty was high, as the intervention team and adult aides alike, by participating, wanted a piece of historical perfection, therefore there was greater difficulty in coming to terms with mediocrity of banner that was developing.

However, during the many hours of conversation with the South African associates, the question had been raised regarding the children's comprehension of instruction to which I am sure language played a major role. The children did not speak fluent English¹² and the team did not speak any IsiZulu or Afrikaans nor were they able to use sign language to effectively communicate with the deaf participants (thankfully several adult aides could sign).

While it may have appeared that some of the participants were motivated by value of public display and recognition, in this authors perspective (taken from the information contained in my daily logs) many of the children were incapable of understanding the premise that by participating they would be getting something internal rather than external in return. Most expressed that they wanted something (like a beaded necklace) to take home with them to remind them of the art camp; it was therefore concluded that

¹¹ The intervention team (inexperienced at banner creation) was not only overwhelmed in sheer numbers but also was at a disadvantage due to the illness and absence of Robin Opperman.

¹² IsiXhosa is spoken by more than 80% of South Africans in the Eastern Cape, and almost 80% in KwaZulu-Natal speak isiZulu. The language breakdown for KwaZulu-Natal: IsiZulu (80.9%), followed by English (13.6%) (Byrnes, 1996).

the participants looked upon Art Explore not as a method for self-awareness, but as an escape from the routine of their daily life. On the final day, an autograph book was passed around for self-reporting and final thoughts from the participants. In the autograph book many stated that they would “always remember” Art Explore because they had fun and got to work with Americans on artwork.

This is not to say that the intervention was a complete failure. The intervention team set out with the primary expectation: to plant the “seed” of self-efficacy and this was accomplished as evidenced in the logbooks of Charles Stoner and myself. This is not to say that the intervention did not accomplish some of what the team set out to do, merely to emphasize that it did not coalesce with all of the various theories as hypothesized.

Manganyi (1991) urges the need for an “everyday practical psychology” to be used in concert with clinical psychology in South Africa. He states that the people of South Africa need practical empowerment techniques from the psychological community in order to survive daily life, this author concurs due to the interactions with the adult aides working on the orange banner. Under this premise, the Art Explore 2001, the intervention provided a respite from the daily doldrums ordinarily endured by some of the participants. However, it does offer itself as a theoretical starting point for exploration on future interventions carried out in South Africa.

Effectiveness

As evidenced through the participant completed surveys, the photographs and videotapes taken throughout, the SOCACT logbooks, and the banner itself—Art Explore was effective in that some of the children appeared more confident upon completion of

the project and most had requested that the next time the project last longer.¹³ The surveys also expressed the fact that Art Explore allowed groups with different backgrounds the opportunity to gather, meet, share ideas, and life experiences. For instance, the deaf participants interacted with and showed concern for the wheelchair bound participants and hearing participants started learning basic sign language from the deaf participants.¹⁴ The fact that each day the children brought new participants to Art Explore demonstrated the need for such an intervention and that the type of activity was an effective method for prompting people to participate. To better understand the positive unanticipated effectiveness, I will describe an encounter with one of the participants in the week following Art Explore.

Chuck and I were in a bookstore on Tuesday in downtown Durban when we both heard our names being called. The person calling out to us was Dhevaksha Naidoo, the “one apparently exceptionally bright child with no obvious handicap” who participated in Art Explore. She ran up to us and hugged us like she had known us all of her life. Her mother Charmaine, and her younger brother Kaveshan came in after her. Her mother was shocked to see that Chuck and I were adults for Dhevaksha “had not stopped talking about art camp” and she thought that we were children who attended the camp with her

¹³ Two of the survey questions asked about the duration of Art Explore: one asked if the week of time was long enough and the other asked if the days should have been longer or shorter; of the 22 responses 14 thought we needed longer days, 3 opted for shorter days, 4 were left blank (or unreadable), and 1 said the timing was “perfect.” Of the 14 that stated longer days were needed—8 stated that one week was not enough, 4 stated that one week was enough because they were able to finish the project, and 2 simply stated that ‘yes’ one week was long enough. Of the 8 that stated one week was not enough—2 of them stated that when they went home all they did was sit and look out the window.

¹⁴ An 18-year-old deaf female participant in the 11th grade responded to the question “What would you do differently?” with: “I would try and get a place which would be suitable for people who are on wheelchairs”. An 11-year-old female in the 5th grade responded to the question “Did you learn anything at Art Explore?” with: “No, unfortunately nothing”. This response turned out to be false as evidence in the bookstore incident and subsequent evening spent with the family of Dhevaksha Naidoo.

daughter. We were invited to dinner on Friday night and arrangements were made for Dhevaksha's dad, Parama, to "fetch us for supper."

Through the entire evening (over 6 hours), we heard repeatedly of the different experiences that Art Explore afforded Dhevaksha. She learned basic sign language from Violan, a deaf boy who was her age; she encountered Black South Africans for the first time in a non-threatening environment, she interacted with disabled children, and she stated that she felt "improved as a person" because she was able to teach and learn at the same time. To say the least these were some of the findings we'd hoped for at the start of our research—Art Explore had made a difference in a child's life.

Dhevaksha was the "exception" rather than the "rule" with regards to participation in Art Explore. With that in mind (and with my SOCACT daily logs), it is my contention that Dhevaksha's behavior (competent, confident, consistent with her ambitiousness, assured, and often assisting others without being asked) is resonant with the theory of reasoned action, in that she participated in Art Explore with the full knowledge and understanding that the creation of her portion of the banner was under her own direction and that only she could determine what degree of difficulty would entail.

Dhevaksha's experience with Art Explore would also meet the criterion set out in Prilleltensky's definition of empowerment and offers support for the concentric model he developed (Figure 2). Prilleltensky (1994) states: "The empowerment of individuals and communities requires the management of unpredictable variables, political complications, and uncontrollable social events". To apply this to Dhevaksha's experience: she managed the unpredictable variable as the camp was not for aspiring artists it was for (dis)abled participants; the political complication she overcame was that she was

interacting with people of different races for the first time; and lastly she not only witnessed the uncontrollable social events (the room change and the discontented behaviors of some of the adults) she also assisted others through them. She understood and acted upon the underlying motivation explained by the expectancy-value theory, Dhevaksha came to Art Explore with a firm sense of self-efficacy. She also served in the capacity of an aide, in that she paid attention to what other groups were doing and offered assistance where she could—as interpreter, as paint bottle filler, leading the others to experiment with painting the sea shells for different effects, and offering to assist with the youngest participants.

Dhevaksha's participation in Art Explore was an unintended consequence. Her school—referred to as a “normal school”—received a fax from Sam Moodley at VSA requesting that any (dis)abled children who wanted to attend art camp (the in progress name for Art Explore) should report to the Durban Documentation and Cultural Center on Monday morning. However, the person who interpreted the fax thought we were seeking student artists and since Dhevaksha (who at 11 is a published poet and entrepreneur with a greeting card business and clown business of her own) was the “brightest and best” at her school—she was selected to participate.

Art Explore 2003 South Bend, Indiana Future Research

Art Explore 2002, South Bend, Indiana

Art Explore 2001 is a joint program with Ningizimu School For The Severely Mentally Retarded in Durban, South Africa (Figure 4 for logo). Art Explore 2002 South Bend, Indiana is a replication of Art Explore 2001 Durban, South Africa; both are components of Youth Community Theater. Children on both sides of the ocean will

produce banners in pieces and then they will be posted on the A4 Online Project and SOCACT Internet sites (Appendix 4). The participants will communicate with each other weekly via email.

During this replication phase SOCACT intervention team members and Grace Community Center volunteers in South Bend will work with local handicapped¹⁵ children making banners in the same manner as the South African banners were made during Art Explore 2001, Durban, South Africa. The children will design, find the items, and produce the banners during a five-day replication workshop held in South Bend. Finally, the banners will be used for a public oration/presentation of Art Explore when VSA Durban team member, Sam Moodley comes to the USA and works with the children to create a therapeutic movement piece to collaborate with the banners.

Suitable permanent “homes” will be found for the banners to remain on display locally. This will not only put SOCACT and IUSB on display but will also give tone to an absent voice of the locally disabled children. Participants of Art Explore 2002 will be strongly encouraged to participate in Art Explore 2003, which is scheduled for July 2003 in conjunction with the LaSalle Homes in South Bend. Art Explore would then follow in June 2004 in Durban.

Art Explore 2003 South Bend, Indiana

Art Explore is an ongoing collaboration with The A4 Online Project housed at The Ningizimu School for the Severely Mentally Retarded in Durban, South Africa. This group is working on banners to be displayed on the Art Explore website and the banners created here will be posted. This is being done to reinforce an existing relationship with

¹⁵ For clarification purposes—Art Explore uses the term handicap to encompass all types of (dis)ability including but not limited to physical affirmatives, mental/emotional issues, and socio-economic status.

Robin Opperman, South African Teacher of the Year (Figure 5), who is in the creator, facilitator, and teacher of the students working on this project. When SOCACT travels to Durban in 2004 to conduct Art Explore, an existing link for intervention will already be firmly in place.

SOCACT is continually recruiting students to become team members not only for this international component but also for all components in our ongoing research project. SOCACT can be defined as a service-learning project. Service-learning is a form of experiential learning that employs service as its *modus operandi*. According to Thomas Ehrlich: "service-learning is the various pedagogies that link community service and academic study so that each strengthens the other. The basic theory of service-learning is Dewey's: the interaction of knowledge and skills with experience is key to learning" (Ehrlich, 1996).

Service-learning provides a circumstance to augment and recount classroom information; investigate careers or majors; strengthen civic and cultural literacy; advance citizenship, expand occupational skills; amplify personal development and self-image; initiate job links; and cultivate a concern for social problems, which leads to a sense of social conscientiousness and dedication to public/human service.

The benefits of this type of service-learning are numerable: an opportunity for a greater sense of self in the perspective of community, an opportunity for a bridge formation between an emerging democracy and an existing one, an opportunity for expansion and enhancement of personal understanding of varied cultural implications, and an opportunity for research information to be obtained that will be used to implement future programs.

Outcomes that she experienced. For the first time in her life she was permitted the

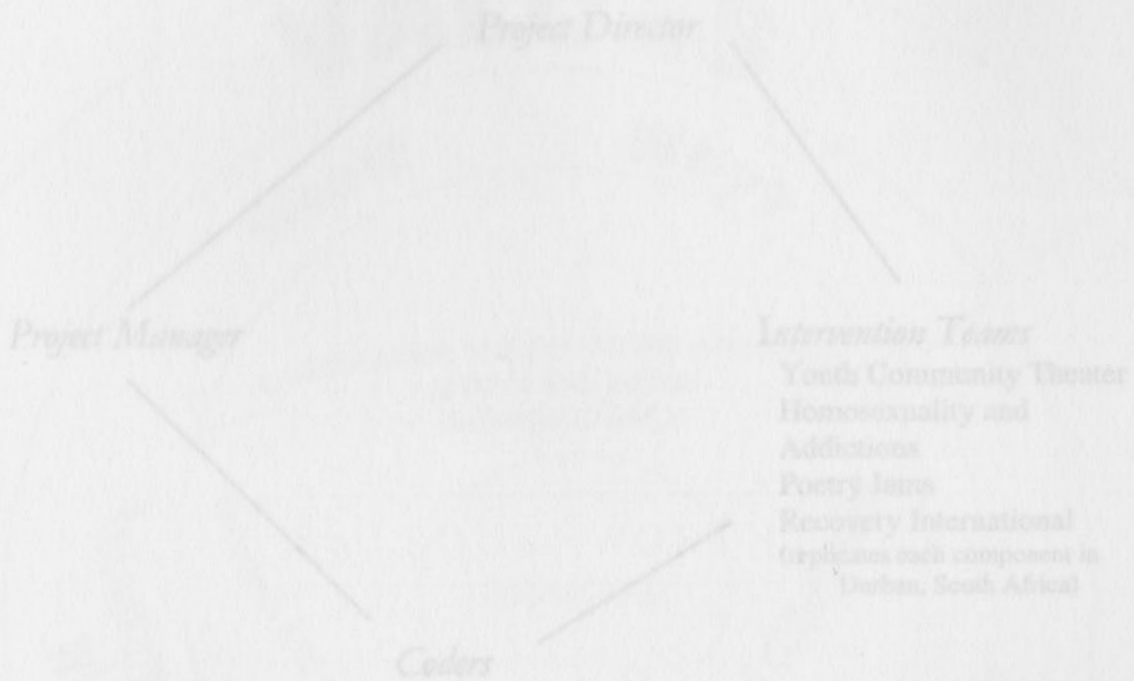
Locally: one outcome is to form a bridge between the university and the community resulting from a SOCACT intervention, implementation, and community responses to the displayed works of the (dis)abled children. Another outcome would be the invitation for students to become members of their own community while embracing positive values, leadership, citizenship, and personal responsibility. It is my assertion that more extensive research and planning will be required for future interventions in an attempt to be prepared for the obstacles and to pursue the quest for a successful intervention. For student teachers in Special Education, an opportunity exists to do field work simultaneously with classroom work.

Internationally: one outcome is an experience for U.S. students interested in international service learning and or international research intervention. Another outcome would be an opportunity to work within SOCACT to maintain a steady service-learning project benefiting not only the people in South Africa but the people of South Bend as well.

Not surprisingly, the paramount moment of this intervention experience came from the family of Dhevaksha Naidoo, a week after the conclusion of Art Explore. Dhevaksha came to Art Explore with the idea that she would learn new art techniques—not sign language. On her self-report survey, she stated that she “learned nothing and would not come again”. However, from spending an evening in her home and listening to her family reiterate her art camp experience, I learned differently. I was made aware of the fact that she could not stop talking about Art Explore and the people she met and

the things that she experienced. For the first time in her life she was permitted the opportunity to spend time with people who were distinctly 'different' from her.

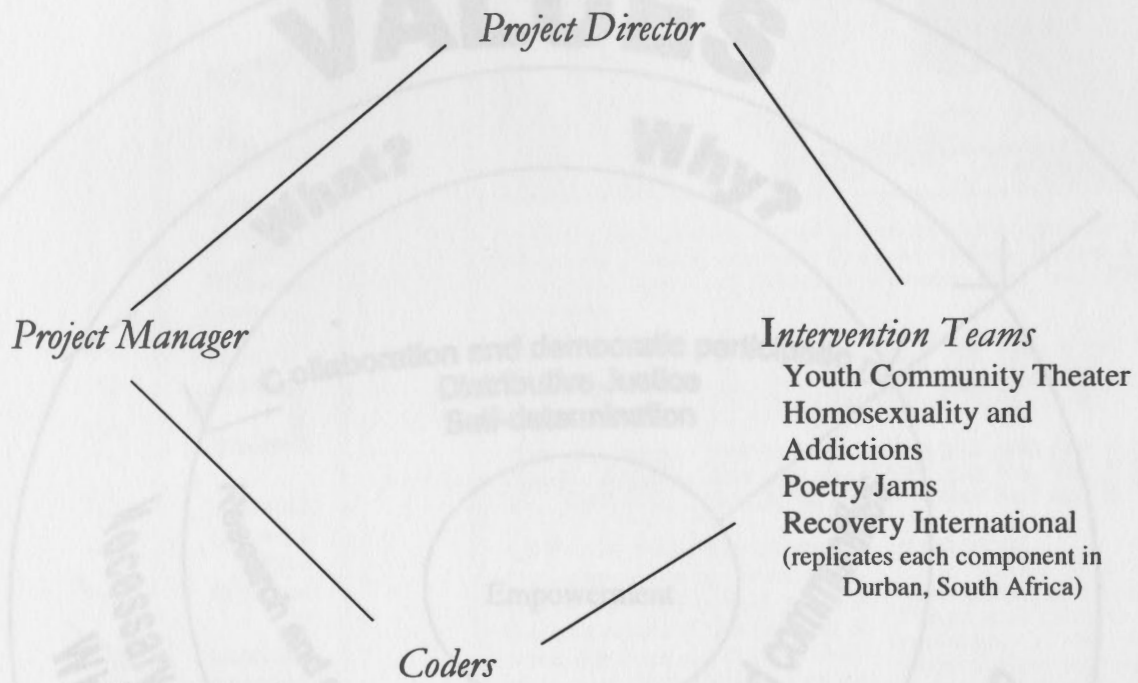
Figure 1
SOCACT Structure



(Source: Social Action Project, 2002)

Figure 1

SOCACT Structure



(Source: Social Action Project, 2002)

Figure 2

A Descriptive and Prescriptive Model of Empowerment by Isaac Prilleltensky, 1994

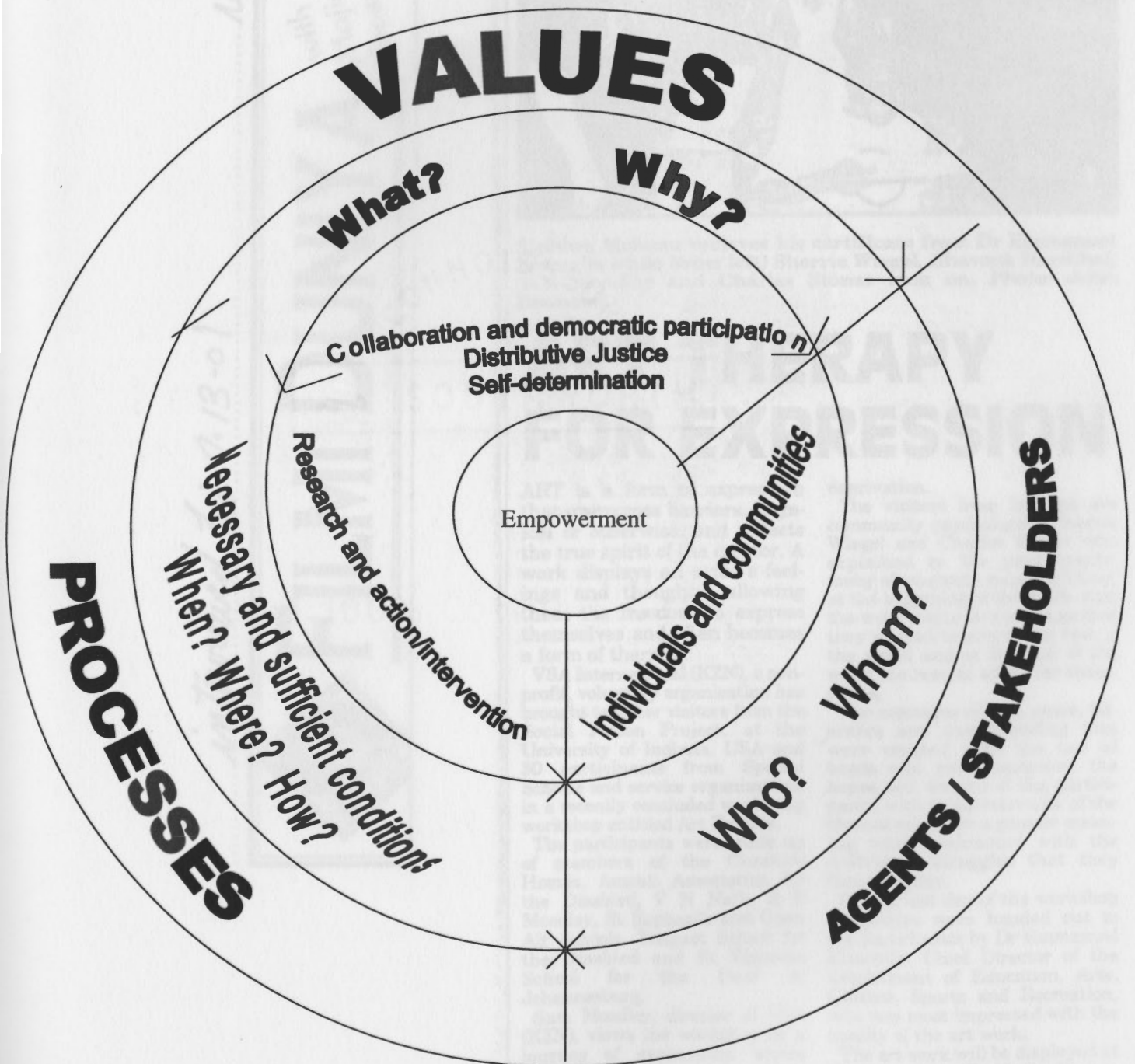


Figure 3
Durban Newspaper Article

interviewed Fri. 7.13-01

NCU

with Majid Joosab

FILMI DUNIYA



Scaling hurdles...



Siphiwe Mchunu receives his certificate from Dr Emmanuel Khanyile while (from left) Sherrie Wiegel, Bhaveek Haribhai, Sam Moodley and Charles Stoner look on. Photo: John Desmond.

ART THERAPY FOR EXPRESSION

ART is a form of expression that overcomes barriers, physical or otherwise, and reflects the true spirit of the creator. A work displays an artist's feelings and thoughts, allowing them the freedom to express themselves and often becomes a form of therapy.

VSA International (KZN), a non-profit, voluntary organisation has brought together visitors from the Social Action Project, at the University of Indiana, USA and 30 participants from Special Schools and service organisations in a recently concluded week long workshop entitled Art Explore.

The participants were made up of members of the Cheshire Homes, Amoati Association for the Disabled, V N Naik, R P Moodley, St Raphael's and Open Air Schools, Tongaat School for the Disabled and St Vincents School for the Deaf in Johannesburg.

Sam Moodley, director of VSA (KZN), views the workshop as a journey of exploration where teachers, care-givers and students with disabilities teach and learn from one another.

There was a shared perception on how each viewed life from positions of advantage to ones of

deprivation.

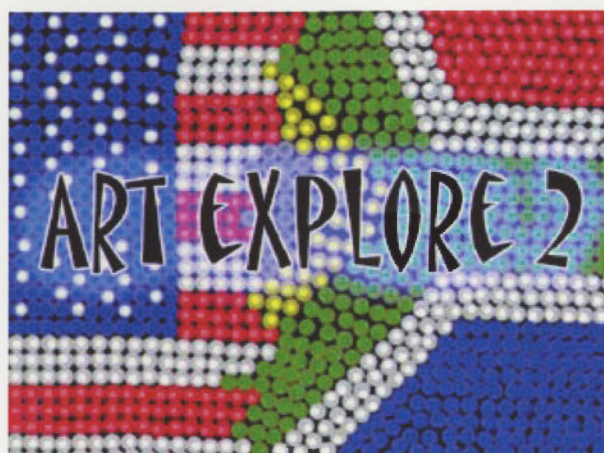
The visitors from Indiana are community psychologists Sherrie Wiegel and Charles Stoner who explained to the participants, many of who were young children, at the beginning of the week, that the work was to be a message that they wanted to give to the rest of the world and at the end of the week the results spoke for themselves.

The messages of love, peace, tolerance and understanding that were created with the use of beads and paint portrayed the hopes and dreams of the participants, with social relevance of the themes taking on a greater meaning when contrasted with the individual struggles that they face everyday.

On the last day of the workshop certificates were handed out to the participants by Dr Emmanuel Khanyile, Chief Director of the Department of Education, Arts, Culture, Sports and Recreation, who was most impressed with the quality of the art work.

The art work will be displayed at the upcoming World Conference Against Racism as well as the Cultural and Documentation Centre and later at the NSA-VSA Wings Exhibition at the NSA Gallery in September.

Figure 4



Logo designed by Robin Opperman

Figure 5



Robin Opperman (in the brown T-shirt) and some of his students with examples of some of their art work. PHOTO: GENEVIEVE HOWARD

Robin rakes in top teacher award

ROBIN OPPERMAN is the top teacher in South Africa.

Robin, art teacher at the Ningizimu School for the Severely Mentally Handicapped, was awarded the National Award for Excellence in Special Education by education minister, Dr Kader Asmal, in Pretoria last week.

He was one of nine competitors for the title, all winners of the provincial rounds held last month.

"When they announced my name I was so surprised," said Robin. "Everyone in the category deserved to win because they all do wonderful work."

Robin's achievements in special education re-

sulted in district officials and Secretary Education Management visiting the school on Friday to see for themselves why Robin and his pupils are the best - and they were in for more good news.

Robin and his pupils have been chosen to represent South Africa in the Malaysian Special Arts Festival in Kuala Lumpur - and all their year's art has been sold to the festival organisers.

"It was our goal to sell the art we had produced throughout the year by December, and the fact that we have managed this is just amazing," said Robin. "It was pay-day for the pupils yesterday and all their hard work has paid off."

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Appendix A

AMERICANS WITH DISABILITIES ACT of 1990

S. 933

One Hundred First Congress of the United States of America

AT THE SECOND SESSION

Begun and held at the City of Washington on Tuesday, the twenty-third day of January, one thousand nine hundred and ninety.

An Act to establish a clear and comprehensive prohibition of discrimination on the basis of disability

SEC. 2. FINDINGS AND PURPOSES.

(a) Findings.--The Congress finds that—

(1) some 43,000,000 Americans have one or more physical or mental disabilities, and this number is increasing as the population as a whole is growing older;

(2) historically, society has tended to isolate and segregate individuals with disabilities, and, despite some improvements, such forms of discrimination against individuals with disabilities continue to be a serious and pervasive social problem;

(3) discrimination against individuals with disabilities persists in such critical areas as employment, housing, public accommodations, education, transportation, communication, recreation, institutionalization, health services, voting, and access to public services;

(4) unlike individuals who have experienced discrimination on the basis of race, color, sex, national origin, religion, or age, individuals who have experienced discrimination on the basis of disability have often had no legal recourse to redress such discrimination;

(5) individuals with disabilities continually encounter various forms of discrimination, including outright intentional exclusion, the discriminatory effects of architectural, transportation, and communication barriers, overprotective rules and policies, failure to make modifications to existing facilities and practices, exclusionary qualification standards and criteria, segregation, and relegation to lesser services, programs, activities, benefits, jobs, or other opportunities;

(6) census data, national polls, and other studies have documented that people with disabilities, as a group, occupy an inferior status in our society, and are severely disadvantaged socially, vocationally, economically, and educationally;

(7) individuals with disabilities are a discrete and insular minority who have been faced with restrictions and limitations, subjected to a history of purposeful unequal treatment, and relegated to a position of political powerlessness in our society, based on characteristics that are beyond the control of such individuals and resulting from stereotypic assumptions not truly indicative of the individual ability of such individuals to participate in, and contribute to, society;

(8) the Nation's proper goals regarding individuals with disabilities are to assure equality of opportunity, full participation, independent living, and economic self-sufficiency for such individuals; and

(9) the continuing existence of unfair and unnecessary discrimination and prejudice denies people with disabilities the opportunity to compete on an equal basis and to pursue those opportunities for which our free society is justifiably famous, and costs the United States billions of dollars in unnecessary expenses resulting from dependency and nonproductivity.

(b) Purpose.--It is the purpose of this Act--

(1) to provide a clear and comprehensive national mandate for the elimination of discrimination against individuals with disabilities;

(2) to provide clear, strong, consistent, enforceable standards addressing discrimination against individuals with disabilities;

(3) to ensure that the Federal Government plays a central role in enforcing the standards established in this Act on behalf of individuals with disabilities; and

(4) to invoke the sweep of congressional authority, including the power to enforce the fourteenth amendment and to regulate commerce, in order to address the major areas of discrimination faced day-to-day by people with disabilities.

SEC. 3. DEFINITIONS.

As used in this Act:

(1) Auxiliary aids and services.--The term "auxiliary aids and services" includes--

(A) qualified interpreters or other effective methods of making aurally delivered materials available to individuals with hearing impairments;

(B) qualified readers, taped texts, or other effective methods of making visually delivered materials available to individuals with visual impairments;

(C) acquisition or modification of equipment or devices; and

(D) other similar services and actions.

(2) Disability.--The term "disability" means, with respect to an individual--

(A) a physical or mental impairment that substantially limits one or more of the major life activities of such individual;

(B) a record of such an impairment; or

(C) being regarded as having such an impairment.

(3) State.--The term "State" means each of the several States, the District of Columbia, the Commonwealth of Puerto Rico, Guam, American Samoa, the Virgin Islands, the Trust Territory of the Pacific Islands, and the Commonwealth of the Northern Mariana Islands.

SOURCE: Department of Justice Web Page: <http://www.usdoj.gov/crt/ada/adahom1.htm>

Appendix B

INTERVENTION TEAM LOGBOOK

Date: _____

NETWORKING REPORT

Name: _____

Organization: _____
(or address) _____

Phone: () _____

Referred by: _____

Organization: _____
(or address) _____

Phone: ()

Name: _____

Organization: _____
(or address) _____

Phone: () _____

Referred by: _____

Organization: _____
(or address) _____

Phone: () _____

DISCUSSION/ACTIVITIES:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

NETWORKING REPORT

Contact #1

Demog: _____

Grp: _____

Rolegrp: _____

RoleComm:

Referred by #1

Demog: _____

Grp: _____

Rolegrp: _____

RoleComm: _____

Contact #2

Demog: _____

Grp: _____

Rolegrp: _____

RoleComm: _____

Referred by #2

Demog: _____

Grp: _____

Rolegrp: _____

RoleComm: _____

Content 1 2 3 4 5 6 7 8 9 10 11 12 13

Status 1 2 3 4 5 6 7 8

Appendix B page 2
INTERVENTION TEAM LOGBOOK

FOLLOW-UP ACTIVITIES

		CONTENT												
		1 2 3 4 5 6 7												
		8 9 10 11 12 13												
(OPTIONAL)														
NAME		GENDER												
AGE		GRADE LEVEL												
		STATUS												
		0 1 2 3 4												
		5 6 7 8												
1. DID YOU ENJOY ART EXPLORE 2001 DURBAN, SOUTH AFRICA? WHY/WHY NOT?														
2. DID YOU LEARN ANYTHING AT ART EXPLORE 2001 DURBAN, SOUTH AFRICA? WHAT?														
3. WHAT WOULD YOU DO DIFFERENTLY?														
4. WOULD YOU COME AGAIN? WHY/WHY NOT?														
5. WERE YOU ALLOWED CREATIVE EXPRESSION? BY WHAT MEANS?		NETWORKING REPORT												
		<u>Contact #1</u>												
		Utility 0 1 2 3 4												
6. DID YOU FIND ART EXPLORE 2001 DURBAN, SOUTH AFRICA TO BE ACCESSIBLE? WHY/WHY NOT?		Outcome 1 2 3 4 5 6												
7. WAS ART EXPLORE 2001 DURBAN, SOUTH AFRICA CONDUCTED IN A PROFESSIONAL MANNER?		<u>Contact #2</u>												
8. WAS THE WEEK OF TIME LONG ENOUGH?		Utility 0 1 2 3 4												
9. SHOULD WE HAVE LONGER DAYS? SHOPPING DAYS?		Outcome 1 2 3 4 5 6												
10. HOW DID YOU HEAR ABOUT THE PROGRAM? WHO? WHERE?														
11. WHAT DISTANCE DID YOU TRAVEL AND BY WHAT MEANS?														
12. WHAT IS THE TYPE AND SIZE OF YOUR SCHOOL?														
ADDITIONAL COMMENTS														

Appendix C

ART EXPLORE SURVEY QUESTIONNAIRE

(OPTIONAL)

NAME _____ GENDER _____
AGE _____ GRADE LEVEL _____

1. DID YOU ENJOY ART EXPLORE 2001 DURBAN, SOUTH AFRICA? WHY/WHY NOT?
2. DID YOU LEARN ANYTHING AT ART EXPLORE 2001 DURBAN, SOUTH AFRICA? WHAT?
3. WHAT WOULD YOU DO DIFFERENTLY?
4. WOULD YOU COME AGAIN? WHY/WHY NOT?
5. WERE YOU ALLOWED CREATIVE EXPRESSION?
BY WHAT MEANS?
6. DID YOU FIND ART EXPLORE 2001 DURBAN, SOUTH AFRICA TO BE ACCESSIBLE? WHY/WHY NOT?
7. WAS ART EXPLORE 2001 DURBAN, SOUTH AFRICA CONDUCTED IN A PROFESSIONAL MANNER?
8. WAS THE WEEK OF TIME LONG ENOUGH? EXPLAIN
9. SHOULD WE HAVE LONGER DAYS? SHORTER DAYS?
10. HOW DID YOU HEAR ABOUT THE PROGRAM? WHO? WHERE?
11. WHAT DISTANCE DID YOU TRAVEL AND BY WHAT MEANS?
12. WHAT IS THE TYPE AND SIZE OF YOUR SCHOOL?

ADDITIONAL COMMENTS

Appendix D
PHOTOGRAPHS OF BANNERS



Appendix E

Internet Addresses

<http://www.iusb.edu/~socact>

<http://www.ats1.co.za/a4online/homepage/home.html>

<http://www.usdoj.gov/crt/ada/adahom1.htm>

<http://lcweb2.gov/frd/cs/satoc.html>

Awards

Volunteer

International Activities

2000-Present

Sherrie L. Wiegel

1107 Lincolnway LaPorte, IN 46350 219-325-8866 s.wiegel@comcast.net

- Objective** To be an integral part of a community psychology project that imbues the empowerment theory both in learning and in practice on an international level. To advance my social action research while obtaining my PhD in Psychology.
- Education** 1998-2003 Indiana University South Bend South Bend, IN
Master of Liberal Studies
 Major focus: social action research, civil rights
- 1993-1998 Purdue University North Central Westville, IN
Bachelor of Liberal Studies
 Major: Behavioral Science Minor: Gender/Ethnicity
- Awards** 2002- Recipient of International Programs/Chancellor's Fund Grant
 2001- Recognition as Team Leader of Art Explore, Durban, South Africa
 1993-1998 State Higher Education Award—yearly
 1993-1998 Student Support Services for participation—yearly
 1998- Recognition as the most valuable Student Government Member
- Volunteer** 1993-2001 Successfully acting as liaison and representative for a Disabled woman with the Welfare Department, the Section 8 Housing Department, and the Social Security System.
 1989-1992 Hosted French exchange students through three summers and taught their American Culture classes—average participation 33 students.
- International Activities** 2001-Present Online Collaboration with A4 Ningizimu School for the Severely Mentally Retarded currently both sides working on Art Explore III, in preparation for the 2004 Art Explore IV in Durban, South Africa.
 2000-Present Team Leader for Art Explore in Durban, South Africa through The Social Action Project Recovery International.

- | | | |
|-----------------------------|--------------|--|
| Community Activities | 1999-Present | Grant Writing Assistant for the Social Action Project at Indiana University South Bend Dr. Dé Bryant, Director |
| | 2000-Present | Active in Civil Rights at Indiana University South Bend |
| | 1998-Present | A Facilitator at Conversations on Race, held every November at Indiana University South Bend |
| | 2000- | Panel Presenter for the Conference on Religious Diversity |
| | 1998- | Facilitator of a Panic/Anxiety/Depression Support Group |
-
- | | | |
|-------------------------|--|--|
| Work made Public | Bryant, D. C., Bhavsar, B., Freet, L., & Wiegel, S. (2001). We Know What We Do, But Do We Know How? Paper presented at the Conference on the Scholarship of Engagement, Indiana University, Bloomington, March 2, 2001 | |
| | Bryant, D. C., Bhavsar, B., Freet, L., & Wiegel, S. (under review). We know what we do, but do we know how? [Paper under review at the Journal on Excellence in College Teaching]. | |